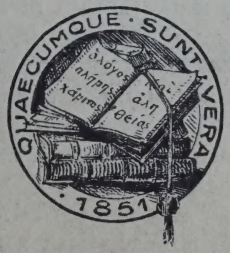
Oak Street
UNCLASSIFIED

APR 6 1926

NORTHWESTERN UNIVERSITY ❧ NORMAN WAIT HARRIS FOUNDATION ❧ *Six Lectures By* JOHN LIVINGSTON LOWES *of Harvard University*

THE CREATIVE IMAGINATION



HARRIS HALL
APRIL 19–24, 1926 ❧ 8 P.M.

The public is cordially invited

No Tickets Required

JOHN LIVINGSTON LOWES

PROFESSOR JOHN LIVINGSTON LOWES was born in Decatur, Indiana: studied at Washington and Jefferson College, and at the Universities of Leipzig, Berlin, and Harvard, receiving the degree of Doctor of Philosophy at Harvard in 1905.

He has been Professor of English in Hanover College (Indiana), Swarthmore College (Pennsylvania), Washington University (St. Louis); and since 1918 he has been Professor of English in Harvard University. He is also Chairman of the Department of English at Harvard. He has twice been Dean—the first time of the college at Washington University, and the second time of the Graduate School of Arts and Sciences at Harvard. Both deanships he resigned because of his great preference for teaching and research as compared to the routine duties of an administrative officer. Professor Lowes has written many articles for learned journals. He has edited Shakespeare's "All's Well," and "Hamlet." He is the editor (with Professor G. L. Kittredge) of the synonyms in the New International Dictionary, and is the author of a book "Convention and Revolt in Poetry" based on the Lowell Institute Lectures which he delivered in 1918. Amy Lowell characterized this work as "by all odds the most important and significant book on the relation of the old art and the new that has yet appeared. Thoroughly scholarly, sympathetically fluid, cautiously dynamic, Professor Lowes writes out of honest and tested conviction."

"His book is an event," said the *Outlook*. To Richard Burton the treatment appeared "broadminded, with a pleasant touch of humor withal to relieve the strain; full of literary flavor, and bringing to a subject too often handled with slapdash shallowness just the scholarly knowledge necessary to test the old or the new in art. As a corrective and a steadier, in a time when twaddle is talked *ad nauseam*, I can most heartily recommend this Lowes volume."

Professor Lowes is one of the most popular lecturers at Harvard. As the Harvard *Crimson* recently expressed it, the student taking one of the undergraduate courses offered by Professor Lowes soon realizes "that he is not being conducted through a mirrored gallery of facts, but that he is being led into a mysterious country in search of intellectual adventure."

The present course on "The Creative Imagination" promises to be an intellectual adventure for our Northwestern University audiences.

TOPICS OF THE LECTURES

I. CHAOS

Monday, April 19

A study, resting on a little-known manuscript notebook of Samuel Taylor Coleridge, of what may be called the charged and electrical background of a poet's mind—or, in Dryden's phrase, the "Confus'd Mass of thoughts, tumbling over one another in the Dark: when the Fancy was yet in its first Work, moving the Sleeping Images . . . towards the Light."

II. THE DEEP WELL, AND SHAPING SPIRIT

Tuesday, April 20

A study, starting from the notebook, of the operations, in "The Rime of the Ancient Mariner," of what Henry James once called "the deep well of unconscious cerebration;" with a preliminary sketch of the first great structural element upon which the controlling power of the imagination seized.

III. THE FIELDS OF ICE, THE COURTS OF THE SUN, AND THE JOURNEYING MOON

Wednesday, April 21

How into the great design of "The Ancient Mariner" there was built the vivid, varied imagery drawn from the narratives of the

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voyagers: another aspect of the way in which, through the architectonic exercise of the imagination, "the chaos of elements and shattered fragments of memory" (to use Coleridge's own phrase) was shaped into a work of art.

IV. THE BIRD AND THE DAEMON

Thursday, April 22

How there poured into "The Ancient Mariner" strange phantasms from other tracts of Coleridge's reading; and how (in addition) an Old Navigator met strange company in Limbo.

V. WEFTS AND SPECTRES, AND THE KNOWN AND FAMILIAR LANDSCAPE

Friday, April 23

Fresh light thrown, through the eventful history of a long forgotten word, on the presence in the poem of the phantoms of the sea; together with the implications of another great structural element in the poem.

VI. THE VISION IN A DREAM: IMAGINATION CREATRIX.

Saturday, April 24

How the sleeping images which were marshalled into order in "The Ancient Mariner" rose like a fountain in "Kubla Khan"; with an essay at a formulation of conclusions.